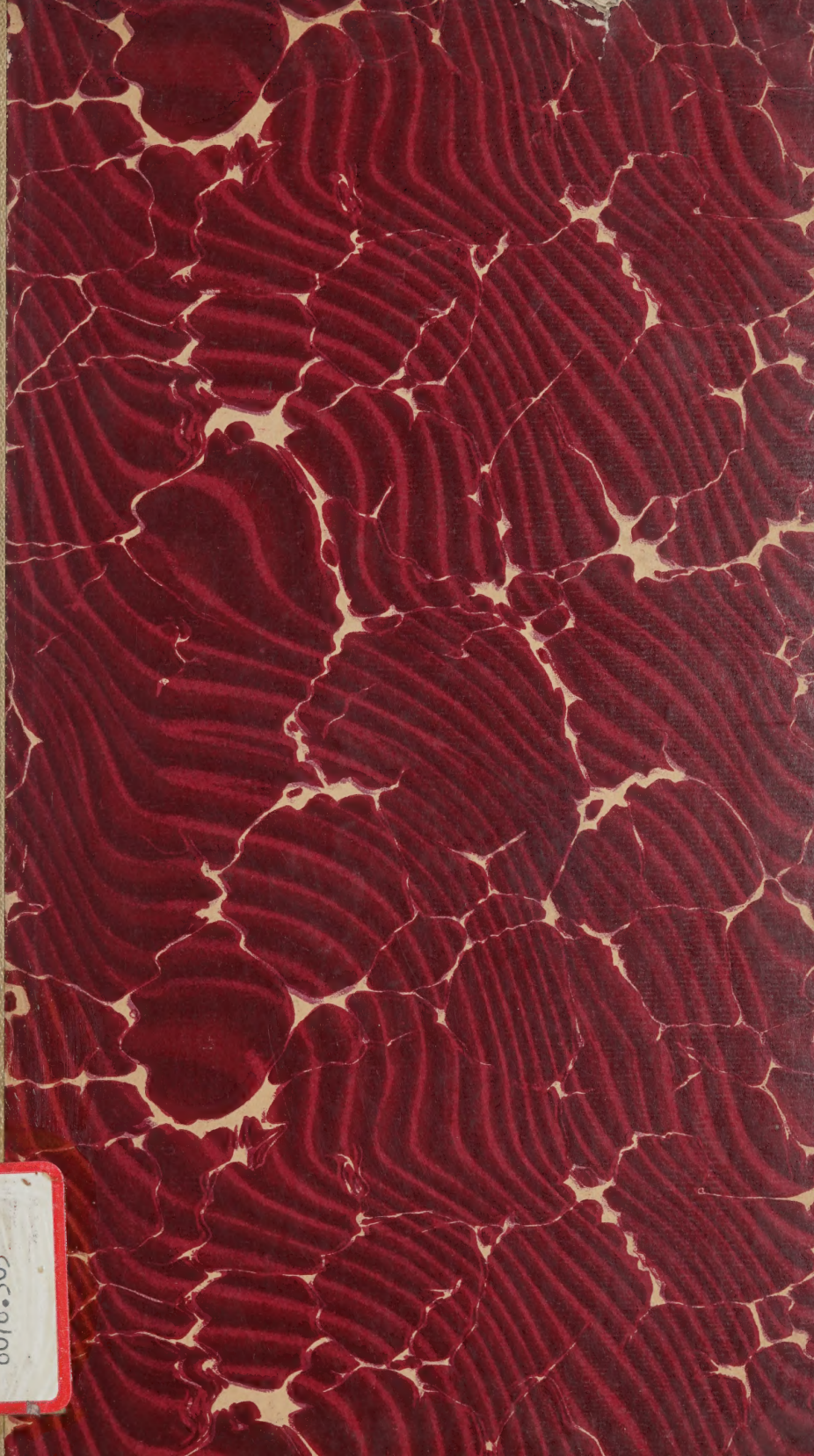


Arundel Society Boston Art Museum Exhibition

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LIST

OF

CHROMOLITHOGRAPHS

After Italian, German, and Flemish Frescos,

NOW ON EXHIBITION

AT THE

ATHENÆUM GALLERY,

BEACON STREET, BOSTON.

With Sketches of the Painters.

(ABRIDGED FROM F. W. MAYNARD'S "DESCRIPTIVE SKETCH OF THE ARUNDEL SOCIETY.")

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Dec. 27, 1878.

catalogue. I have never
been satisfied with the
bare list of paintings which
we have usually given our
visitors.

Come & see the
Collection.

pr hfy
C. H. L.

Bost. Ath.

Dec. 20, 1871

Dear Sir,

I send you three
copies of my catalogue, one
for the Library & two to be
put into the Reading Room.

I call it my catalogue,
- though it is, as you see
unblushingly cribbed from
Maignard, - because I am
responsible for having the
Arnold prints framed & ex-
hibited, & for compiling (in the
Latin sense of the word) the

THE ARUNDEL SOCIETY.

THE Arundel Society was instituted in 1849 by Ruskin, Rogers, Layard, the Marquis of Lansdowne, and others, for the purpose of preserving the record and diffusing the knowledge of the most important monuments of painting and sculpture remaining from past times, especially of such as were difficult of access or were threatened by violence or decay.

The chief work of the Society has been to illustrate, by reproductions of early Italian frescos, the revival of the arts in the thirteenth century. Then arose that long line of illustrious painters, who, beginning with Cimabue and Giotto, and ending with Raphael and his contemporaries, raised art to the highest excellence it has ever attained. Religion united with wealth created the emulation to produce works which to the present day are the admiration of mankind, and standards whereby the present and future ages may cultivate a pure and refined taste and a sound knowledge of the principles and practice of art. The object of the early masters was to help devotion of men in general, and not to gratify the taste of individuals. Almost without exception, the subjects painted illustrated Scripture history, sacred legends, or allegories inculcating the blessings of virtue and faith. The history of fresco, therefore, is the true history of painting in its highest and most spiritual development, from the thirteenth to nearly the middle of the sixteenth century.*

To this class most of the chromo-lithographs in the present exhibition belong; but the Society have commenced publishing illustrations of the Flemish and German schools, as represented in the works of the Brothers Van Eyck, Hans Memling, Albert Dürer, Hans Holbein, &c.

Some attention has also been given to the more familiar productions of painting in oil; while sculpture, both classical and mediæval, marble or ivory, has been treated under a separate system of publication. The judicious selection of examples, and the high quality of their execution, have made the Society very suc-

* The estimation in which the art was held appears from Michelangelo's saying, "Fresco is fit for men, oil-painting only for woman and the luxurious and idle." He meant, of course, true fresco, in which the artist has to paint upon damp lime newly laid on, and is consequently obliged to cover a certain space prepared for each day's work.

cessful. It now furnishes two sets of plates each year (for a guinea the set),—one to fifteen hundred “First Subscribers,” and the other to over fifteen hundred “Second Subscribers,” who, if they choose, can succeed to the list of First Subscribers, as vacancies occur, without leaving the second list. There are also over two hundred and fifty associates, who, having paid an entrance fee of one guinea, can purchase the occasional and supernumerary publications at a lower price than the public.

ITALIAN SCHOOL.

Fra Angelico (Guido Petri da Mugello), b. at Fiesole, 1387, d. 1455, entered the Dominican Convent of Fiesole in 1407, and won the appellation of Fra Angelico from the character of his life and works. His first efforts are said to have been in miniature illuminations. He executed a great number of small panel pictures, the best of them being now in the Academy at Florence; but his chief works are in fresco, and possess an altogether exceptional purity and sweetness. The compositions with which he adorned the Convent of St. Mark, at Florence, are, in their expression of religious feeling, perhaps the most beautiful works of art existing. Among them are his two great masterpieces, “The Crucifixion” and “The Adoration of the Magi;” the former twenty-six feet long, in the Chapter-room; the latter in a cell, sometimes used, it is said, by Cosimo de Medici, the patron of Fra Angelico, and the benefactor of his convent. Others of his works are in the Chapel of San Lorenzo, in the Vatican,—“The Mission and Martyrdom of SS. Stephen and Lawrence” and “The Four Evangelists.” He also began to paint the cathedral at Orvieto. He was a man of the utmost simplicity and holiness in every act of his life. It is said that he never retouched a painting, believing it to be the will of God that it should be left as it was first finished. The saints which he painted are thought to have more the air and expression of sanctity than those of any other master, and his strength appears to fail in the representation of vehement passion and rapid movement alone.

- 300 The Annunciation, after the fresco in the Convent of St. Mark at Florence.
- 301 The Coronation of the Virgin, after the fresco in the Convent of St. Mark at Florence.

Fra Bartolommeo di San Marco (Baccio della Porta or Bat of the Gate, so called from living many years near the gate of San Piero Gattolini), b. 1469, d. 1517, was a Florentine by birth, studied under Cosimo Roselli, and was the friend and fellow-pupil of Mariotto Albertinelli. On the death of his friend Savonarola in 1498, he forsook his profession and took the vows of a Dominican friar, never touching a pencil, it is said, for nearly six years, until Raphael came to Florence and re-awakened in his mind the love of his art. His style was greatly en-

larged and improved during his friendship with that artist, while Raphael profited by his instruction in coloring. His works are dignified, and sometimes even approach grandeur; but they are chiefly remarkable for their truth and power of expression. He is said to have been the first painter who used the wooden lay-figure for the purpose of studying drapery. Among his masterpieces are a figure of "St. Mark," in the Pitti Palace, at Florence; "The Madonna della Misericordia," and "The Virgin with an Angel playing on a Lute," both in churches at Lucca; also, "The Presentation in the Temple," at Vienna. Few of his frescos remain, some much injured; among them an "Annunciation," and "Christ and Mary Magdalene in the Garden," at the villa belonging to the Dominican monks near Florence, and a "Jesus and his Disciples at Emmaus," in the Convent of St. Mark at Florence. One most beautiful "Virgin and Child," worthy of the genius of Raphael, has lately been discovered in an ancient convent near Florence, and is now in the Convent of St. Mark, but much injured by removal.

302 The Annunciation, after the fresco in the Villa of the Frati di San Marco near Florence.

303 Christ and his Two Disciples at Emmaus, after the fresco in the Convent of St. Mark at Florence.

304 The Virgin and Child, after the fresco now in the Convent of St. Mark at Florence.

GianAntonio Bazzi (known as Razzi and also as Il Sodoma, both names being corruptions), b. 1477, d. 1549. He settled early in life at Siena, where he acquired great distinction as a painter. The city is rich in his works, among the finest of which are the frescos in the Chapel of St. Catherine in the Church of San Domenico. The figure of a person fainting has never been depicted with more truth and perfection than in the painting of "The Ecstasy of St. Catherine." A series of frescos of great merit, illustrating the life of the Virgin, is in the oratory of San Bernardino, and others are in the Church of San Francesco, — "The Deposition from the Cross" and "The Scourging of Christ." He was employed by Pope Julius II. to decorate the galleries of the Stanze in the Vatican, though his paintings were afterwards obliterated to make room for those of Raphael. He died in miserable circumstances in the hospital at Siena. Vasari describes him as a man of joyous life and cheerful manners, a lover of pleasure and horse-racing, who obtained for himself the name of Mattaccio, or the Arch-fool, on account of his many follies. As a painter, Bazzi is far less known than he deserves to be, standing as he does on a level with the great masters of the sixteenth century. His works possess much of the grace and tenderness of Leonardo da Vinci and Francesco Francia, and he has been compared to Raphael by Paolo Giovio (the historian of the age) in an eulogium on that painter.

305 The Ecstasy of St. Catherine, after the fresco in the Chapel of St. Catherine in the Church of St. Domenico in Siena.

Francesco Francia (Francesco Raibolini, called *Il Francia* from the name of a goldsmith to whom he was apprenticed), b. 1450, d. 1517, was the son of a carpenter of Bologna. He was celebrated for the execution of dies for coins and medals, and at the age of forty took to painting. He was chiefly excellent as an oil painter, but the frescos in the Church of St. Cecilia in Bologna are among his best works. They represent scenes from the history of St. Cecilia, the Marriage and the Burial of the saint being the most remarkable: they have now fallen into decay. He was one of the best artists of the latter part of the fifteenth century, and equal in rank with Perugino; but in him the sentimentality of Perugino is moderated without any deficiency of feeling. He was an intimate friend and admirer of Raphael.

306 The Marriage of St. Cecilia, after the fresco in the Church of St. Cecilia at Bologna.

307 The Burial of St. Cecilia, after the fresco in the Church of St. Cecilia at Bologna.

Ghirlandaio (Domenico di Tommaso di Currado Bigordi), b. 1449, d. 1497, was the son of a goldsmith of repute in Florence, who was called "*Il Ghirlandaio*," or "*Grillandaio*," the garland-maker, because of the gold and silver wreaths made by him, and worn by the luxurious Florentine ladies. The name descended to his son, who was intended for the same profession, but took to painting at the age of twenty-four, and earned the reputation of being one of the first masters of his time in Florence. Among his many scholars, the most eminent was Michelangelo, who is said to have assisted him in the frescos of Santa Maria Novella. His principal works are in Florence; among the earliest, is "*The Last Supper*," in the Church of the Ognissanti, which is remarkable for the diversity of expression given to each head. The expression of Judas is very striking. Some of his other works are the series of frescos in the Church of Santa Maria Trinità, representing the history of St. Francis of Assisi; a part of the Sistine Chapel at Rome, where he depicted the calling of Peter and Andrew, and the resurrection of Christ; and the decoration of the Tornabuoni Chapel in the Church of Santa Maria Novella at Florence, where are frescos representing on one side events in the life of the Virgin, and on the other incidents in that of John the Baptist. This was his most important undertaking. He surpasses all his contemporaries in the precision of his drawing and the delicacy of his execution. One of his important characteristics is the introduction in his pictures of portraits of celebrated contemporaries. In later life he devoted himself to mosaic, saying that it was the only true painting for eternity.

308 The Death of St. Francis of Assisi, after the fresco in the Church of Santa Maria Trinità at Florence.

309 Heads of a Bishop and a Priest, from the fresco of "*The Death of St. Francis of Assisi*."

- 310 The Last Supper, after the fresco in the Church of the Ognisanti at Florence.
- 311 St. John the Baptist preaching, after the fresco in the Church of Santa Maria Novella at Florence.
- 312 Zacharias naming his son John, after the fresco in the same Church.
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Giotto di Bondone, b. 1276, of peasant parents, d. 1336; attracted the attention of Cimabue at the age of thirteen, while drawing the figure of one of his sheep on a stone, and, becoming his pupil, was called as a master to Rome at the age of twenty, and there painted the principal chapel of St. Peter's. He afterwards worked in most of the large Italian cities, one of his most important undertakings being the Chapel of Santa Maria dell' Arena at Padua, whose walls he was employed to decorate, he being at that time the acknowledged master of painting in Italy. At the time of their execution, these frescos were probably the most complete production of the art existing in Europe. During his life, perhaps the most important advance in the fine arts recorded by history took place, — a charge due in a great measure to his own genius and devotion. He emancipated himself from the formalism of the old models, and effected a complete revolution in the artistic principles of his time. He practised architecture and sculpture with success, and was the intimate friend of Dante, whom he painted, and whose Paradiso suggested the subject of one of his finest works, — "The Poverty, Chastity, and Obedience," in the lower church at Assisi. There are also frescos in the upper church at Assisi, attributed to Giotto. At the time of his death he was occupied with the works of the Duomo at Florence.

- 313 The interior of the Arena Chapel at Padua in 1306.
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Benozzo Gozzoli (Benozzo di Lese di Sandro, called Gozzoli from personal characteristics), b. 1424, d. about 1500, was the most distinguished scholar of Fra Angelico, and acted as his assistant at Orvieto. His earlier works display the peculiarly gentle style of his master; but he afterwards differed widely from him, developing a forcible and natural style, though not of great dramatic power. He shows, for the time in which he lived, a very extraordinary skill in the treatment of the accessory parts of his paintings, such as landscapes, architecture, and the birds and animals introduced. His principal works are a series of admirable frescos in the Campo Santo at Pisa, representing the Old Testament history from Noah to Solomon: the fresco of "The Adoration of the Magi" in the Riccardi Chapel at Florence, and the series of frescos at St. Gimignano (a little city on the road from Florence to Siena), illustrating the history of St. Augustine, which display the entire development of Benozzo's peculiarities, and are, perhaps, even more interesting from their careful execution and pleasing composition, than his better-known works at Pisa. He died at Pisa, where he was long looked upon with great

consideration, as much for his excellent qualities as for the distinction to which he had attained.

- 314 St. Augustine teaching, after one of the series of frescos at St. Gemignano, near Volterra, in Tuscany.

Filippino Lippi, b. near Florence in 1460, d. 1505, was not the son of Fra Filippo Lippi, the celebrated painter, and Carmelite friar, as Vasari states. He was taught painting by Fra Filippo, and was a fellow-student of Sandro Botticelli, whom he resembles in style, but his works attained a richness and harmony never reached by Fra Filippo Lippi. One of his earliest works was an altarpiece, — "The Vision of St. Bernard," now in the Church of the Badia at Florence, perhaps his finest easel subject. Among his frescos, are those in the Caraffa Chapel at Rome, those in the Strozzi Chapel at Florence, and those in the Brancacci Chapel, some of which were left unfinished by Masaccio at his death, and completed by Lippi, who himself died suddenly, leaving "The Deposition from the Cross," which he was painting for the Annunziata at Florence, to be finished by Pietro Perugino.

- 315 Head, from the fresco of "St. Peter in Prison visited by St. Paul," in the Brancacci Chapel in the Church of Santa Maria del Carmine at Florence.
- 316 The Vision of St. Bernard, after the painting in the Badia at Florence.

Bernardino Luini (or di Luvino, a village on the Lago Maggiore) flourished during the early part of the sixteenth century. He studied under Leonardo da Vinci, and was his most distinguished follower. As a fresco painter, he was one of the greatest artists that has appeared in Italy, and his excellence has been by no means sufficiently acknowledged. Some of his best works have been attributed to Leonardo da Vinci, though wanting in Leonardo's exquisite tone and grandeur of style. Milan is rich in the works of Luini: many of his frescos are in the Brera Gallery, some in palaces, and a great number in the Franciscan convent at Lugano, among which may especially be mentioned "The Crucifixion;" but his finest works are the series from the church at Saronno, painted about 1530, which are admirable examples of mural decoration.

- 317 The Burial of St. Catherine, after the fresco in the Brera Gallery, at Milan.
- 318 The Adoration of the Magi, after the fresco at Saronno.
- 319 Christ disputing with the Doctors, after the fresco at Saronno.
- 320 The Marriage of the Virgin, after the fresco at Saronno.
- 321 The Presentation in the Temple, after the fresco at Saronno.
- 322 Head, from "The Presentation."

Masaccio (Tommaso di Giovanni di Simone Guidi, called *Masaccio*, "slovenly or dirty Tom," on account of his negligent habits and dress), b. 1402, near Florence, d. 1429, was the son of a notary. He obtained celebrity at an early age by painting some frescos in the Chapel of St. Catherine in St. Clemente at Rome; and on the death of Masolino he was appointed to finish the decoration of the Brancacci Chapel at Florence; but by his sudden and mysterious death, he left it to be completed by Filippino Lippi. Masaccio marks a distinct period in the development of art in the fifteenth century, as Giotto does in the fourteenth, both being in advance of their age. Masaccio, both in skill and coloring, anticipated the artistic triumphs of the sixteenth century.

- 323 The Tribute Money, after the fresco in the Brancacci Chapel in the Church of Santa Maria del Carmine at Florence.
- 324 Head, from the fresco of "St. Peter and St. John giving Alms," in the Brancacci Chapel.
- 325 St. Peter preaching, and St. Peter baptizing, after the fresco in the Brancacci Chapel.
- 326 SS. Peter and John healing the Sick by their Shadows, and St. John giving Alms, after the frescos in the Brancacci Chapel.
- 327 SS. Peter and Paul raising the King's Son, and the Homage to St. Peter, after the frescos in the Brancacci Chapel, by Masaccio and Filippino Lippi.
- 328 Head from the fresco of "SS. Peter and Paul healing the King's Son."
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Masolino da Panicale, b. according to Vasari, in 1403, according to some Florentine archives, in 1383, studied painting under Starnina, and, having painted some frescos at Castiglione d'Olona, in Lombardy, was chosen to decorate the Brancacci Chapel at Florence, and executed several works there, of which "The Raising of Tabitha" (or, according to some, of "Petronilla") is the only one that can now be assigned to him. Masolino would have been the leading painter of the first part of the fifteenth century but for the altogether exceptional power of his associate Masaccio. His surname of Panicale was derived from a town in the Florentine territory, at which, according to Vasari, he was born.

- 329 St. Peter and St. John healing a Cripple, and St. Peter raising Tabitha (or Petronilla), after the fresco in the Brancacci Chapel, in the Church of Santa Maria del Carmine at Florence.
-

Michelangelo Buonarroti, b. 1474, in Tuscany, d. 1563 or 1564, at the age of fourteen, became a pupil of Ghirlandaio, and soon after began to study

sculpture. His first works appear to have been in that department of art: his earliest studies were in an academy or garden in Florence, furnished with antique statues and bas-reliefs by Lorenzo de' Medici, whose favor he gained, and who, in 1490, invited him to become an inmate of his palace. About 1503 he was invited to Rome by Pope Julius II., who, in 1506, employed him to decorate with frescos the ceiling and walls of the Sistine Chapel, in the Vatican, for which he executed his greatest painting, "The Last Judgment." This work, which occupied him eight years, and comprises nearly three hundred figures, was finished in 1541. It presents a confused mass of naked bodies in the most violent attitudes and most admired disorder, and excels chiefly in energy of expression. He afterwards built the façade of the Church of San Lorenzo at Florence, erected fortifications there, and aided in the defence of the city against the Pope, in 1528. The last years of his life, 1546-63, were devoted to St. Peter's Church, which, however, he did not live to see finished. In addition to his works in painting, sculpture, and architecture, which are most admirable for sublimity of conception and the power and facility with which they are executed, he was the author of many sonnets, and other poems, distinguished for elegance and purity of style. It is doubtful whether any of his oil paintings now exist.

330 The Prophet Jeremiah, from the fresco on the ceiling of the Sistine Chapel at Rome.

Ottaviano Nelli (Ottaviano di Martino Nelli) flourished early in the fifteenth century. There is a probability that among his pupils may be reckoned Giovanni Sanzio, the father of Raphael. He painted chiefly in fresco, and his works are remarkable for their warm coloring and the tender expression and sentiment of the heads. The fresco of "The Madonna and Saints," in the Church of Santa Maria Nuova at Gubbio, was painted in 1403. This work is of considerable merit, and is probably the best-preserved fresco of Nelli's remaining. It was painted for the noble family of Pinoli, and represents the Virgin and Child surrounded by saints and angels, receiving the adoration of the members of the family.

331 The Madonna and Saints, after the fresco in the Church of Santa Maria Nuova at Gubbio.

Perugino (Pietro Vannucci, called Perugino, from having fixed his residence at Perugia), b. 1446, d. 1524, studied with Benedetto Bonfigli, and about 1470 went to Florence to study, where he became the friend and fellow-pupil of Leonardo da Vinci. He possessed great genius and feeling, and in the beginning of the sixteenth century was esteemed the most popular painter of his time; but his later efforts are feeble, mannered, and monotonous, continually repeating the same figures, actions, and heads. Among his finest works in fresco, are "The

Baptism of Christ" and "The Delivering the Keys to St. Peter," in the Sistine Chapel at Rome; "The Crucifixion," in the Convent of Santa Maria Maddalena de' Pazzi at Florence; "The Birth of Christ," at Perugia; "The Adoration of the Kings," which was, on account of its excellence and the number of its figures, at one time assigned to Raphael; the decorations of the hall and chapel of the Exchange at Perugia, which work is to the fame of Perugino what the Stanze of the Vatican are to Raphael; and "The Martyrdom of St. Sebastian," in a convent near the town of Panicale.

332 The Adoration of the Kings, after the fresco in Santa Maria de' Bianchi at Città della Pieve.

Pinturicchio (i.e., "the little painter," so called from the lowness of his stature), b. 1454, d. 1513, pupil of Bonfigli, assistant of Perugino. He marks the transition between the Umbrian school and the Roman school founded by Raphael. His works display great dramatic vigor, and, for his time, he was a good landscape painter, being one of the first to pay much attention to that art. His chief works are the painting of the library in the Cathedral of Siena with scenes from the life of Pius II. (Enea Silvio Piccolomini), in making some of the designs for which he was assisted by young Raphael, and the frescos in the churches of St. Maria Araceli, and of Santa Croce in Gerusalemme in Rome, and in the Chapel of Santa Maria Maggiore at Spello, which are classed among the most perfect examples of the decorative mural paintings of the sixteenth century, combined with architecture.

333 The Annunciation, after the fresco in the Cathedral at Spello.

334 The Nativity of our Lord, from the same cathedral.

335 Christ among the Doctors, from the same cathedral.

Raffaello Santi or Sanzio, b. at Urbino 1483, d. 1520, pupil of his father Giovanni Sanzio, and, after his death, of Perugino, and the intimate friend of Fra Bartolommeo. He soon emancipated himself from the confined manner of Perugino, and executed many excellent works before he was called to Rome by Pope Julius II. to decorate the Stanze, or state apartments in the Vatican, in two only of which he was unassisted by pupils, the last being executed after his death from his drawings. He also attempted some frescos in the style of Michelangelo, — "The Prophet Isaiah and two Angels," in the Church of St. Agostino in Rome, which is one of his feeblest efforts, and "The Four Sibyls," which contrasts favorably with the Sibyls of Michelangelo. He executed, besides many less important works, the series of the Vatican Loggie, "The St. Cecilia" at Bologna, "The Madonna di San Sisto," "The Spasimo," and "The Transfiguration." About nine hundred paintings and drawings are attributed to him. He was overwhelmed

with commissions, and doubtless it was owing to his many occupations that his career was so prematurely terminated. There were few departments of art in which he did not excel. Art may be said to have reached its highest perfection during his life; but, as his numerous pupils and followers had neither the strength nor the qualities of their master, from his death must be dated the stagnation if not the decadence of Italian art.

336 The Four Sibyls, after a fresco in the Church of Santa Maria della Pace at Rome.

337 Poetry, after the fresco on the ceiling of the Stanza della Segnatura in the Vatican.

338 Theology, after the fresco on the ceiling of the Stanza della Segnatura.

Andrea del Sarto (Andrea Vannucchi, called del Sarto from the trade of his father, a tailor, in Italian, *sarto*), b. 1488, d. 1530; pupil of Piero di Cosimo, and associate of Francia Bigio. He had great skill as a draughtsman, and obtained the reputation of being the best fresco painter in Italy. Among his chief works are the frescos in the Convent of the Annunziata at Florence; another very important one being "The Last Supper," in the Convent of the St. Salvi at Florence, which is in a very good state of preservation, and is among the most animated ever executed by Andrea, who has imparted grace and majesty to all the figures. His easel pictures are too numerous to be mentioned. The unhappy circumstances of his life prevented him from reaching the highest excellence in art; and he was without the mental or moral grandeur which would have made him a great imaginative painter, although he might have been, under more favorable conditions, unsurpassed in power, versatility, and truth.

339 The Madonna del Sacco, after a fresco in the Convent of the Annunziata at Florence.

340 The Nativity of the Virgin, after the fresco in the same Convent.

341 The Procession of the Magi on their way to Jerusalem, after the fresco in the same Convent.

342 St. Filippo Benizzi healing Children, after the fresco in the same Convent.

Leonardo da Vinci, b. 1452, d. in France in 1519, pupil of Andrea Verocchio. He stands at the head of a period of the highest development of art, which has never since been equalled. He displayed extraordinary versatility of talent, and was a sculptor, architect, painter, musician, and poet, as well as the best mathematician and most ingenious mechanic of his time. His two grandest productions

were the equestrian statue in memory of Francesco Sforza, and the fresco of "The Last Supper" in the Dominican Convent at Milan, from which, however, almost every trace of his original work has vanished, it having been entirely repainted in 1726. The fresco in the Convent of St. Onofrio was painted about 1514, after Leonardo had for some years employed his talent as an engineer.

343 Virgin and Child, with portrait of the donor, after the fresco in the Monastery of St. Onofrio at Rome.

GERMAN AND FLEMISH SCHOOLS.

Albrecht Durer, b. at Nuremberg 1471, d. 1528, was the son of a goldsmith, who intended that he should follow the same profession, but on account of his skill in designing, he was apprenticed to Michael Wohlgemuth, a painter of some repute, and travelled as an apprentice through Germany, the Netherlands, and Italy, painting pictures at various places, and returned to establish himself at Nuremberg, in 1494. He went again to Italy, where he painted one of his most celebrated pictures, "The Coronation of the Virgin," now at Prague. A second journey to the Netherlands, in 1520, appears to have greatly improved his style, his earlier works being fantastic in their nature, and full of superfluous and petty details. On account of the want of appreciation of art in Germany, Dürer labored under great disadvantages; his pictures, as he himself says, being so meanly paid for, that, to obtain the means of subsistence, he was obliged to devote himself to wood-engraving. Among his most celebrated paintings, are "The Martyrdom of the Ten Thousand Saints," "The Assumption of the Virgin," destroyed by fire in the beginning of the seventeenth century, "The Adoration of the Trinity," and many very fine portraits, remarkable for forcible outline and free painting. His last great work was "The Four Apostles," supposed, according to an old tradition, to represent the four temperaments, — the melancholic, the phlegmatic, the sanguine, and the choleric. Dürer's engravings and wood-cuts were much admired in Italy, particularly by Raphael.

344 (1) The Apostles John and Peter, (2) The Apostles Mark and Paul; after the pictures in the Gallery at Munich.

Hans Memling (sometimes called Memline), time of birth unknown, d. about 1493, was established at Bruges in 1479. He is said to have been a pupil of Roger de la Pasture, better known as Van der Weyden. His works, though inferior in color and force of expression to those of some of the other painters of the Flemish school, are superior to them all in religious sentiment and delicacy of delineation. Although of different schools, there is a certain similarity between the works of Fra

Angelico and those of Memling, among whose principal works are the small shrine of St. Ursula, the altarpiece of "The Marriage of St. Catherine," and the triptych in the Hospital of St. John, which last may be considered his masterpiece in point of color. He was also an excellent miniature painter, a beautiful specimen being in the Library of St. Mark at Venice.

345 The Adoration of the Magi.

346 The Nativity and the Presentation in the Temple.

347 St. John the Baptist and St. Veronica.

All after the triptych in the Hospital of St. John, at Bruges.

Van Eyck. Hubert Van Eyck was born in 1366, and died in 1426. Jan, his younger brother (sometimes called John of Bruges), was born at or near Maaseyck, about 1396, and died about 1440. They were the founders of the Flemish school of painting, and the inventors of an improved method of preparing the pigments. They worked much in partnership at Bruges and Ghent, sometimes painting together on the same picture, as in the altarpiece called "The Adoration of the Magi," in the cathedral at Ghent, which is considered their masterpiece. John appears to have been the more remarkable of the two: he obtained the favor of Philip the Good, Duke of Burgundy, who employed him as an artist and ambassador. His pictures still preserve an admirable freshness and brilliancy of color.

The large altarpiece, or polyptych, which the brothers painted at Ghent, was executed for Judocus Vyts, Burgomaster, and his wife, for their mortuary chapel, in the Cathedral of St. Bavon, and was completed in 1432, six years after the death of Hubert. This was in its own day the most important work that had then been executed in oil colors, and in the technical method employed it may be doubted whether any improvement upon it has ever been made.

It consists of several panels, and comprises two principal pictures, one above the other, with hinged double wings, painted inside and out. The upper centre picture (of three panels) represents the Almighty enthroned, with the Virgin and St. John the Baptist on either side, reading holy books, and turned toward the centre figure. On the interior of the adjoining wings are represented St. Cecilia playing the organ on one side, and a group of eight singing angels on the other. At the extremities on each side are Adam and Eve, the representatives of fallen man. Over these panels are small subjects in chiaroscuro, — the Sacrifice of Cain and Abel, and the Death of Abel. The lower central picture shows the Mystic Lamb (Agnus Dei) on an altar: angels are in front worshipping the Lamb; and from the sides advance four groups of martyrs, male and female, and priests and laymen. The two principal groups represent the Christian and the Jewish Churches. In the foreground is the fountain of life; in the distance the towers of the heavenly Jerusalem. On the wings which adjoin the Adoration of the Lamb, the subjects are groups of Warriors and Judges approaching on one side, with Hermits and Pilgrims, led by the giant St. Christopher, on the other, depicting those who have labored for the kingdom of the Lord by worldly deeds, and

those who, through self-denial and renunciation of earthly goods, have served him in the spirit. When the two wings are closed over the centre, the upper part represents the Annunciation, with the prophets Micah and Zechariah, and two Sibyls above; and the lower part, portraits of Judocus Vyts and his wife, with their patron saints, St. John the Baptist and St. John the Evangelist, the two latter painted in chiaroscuro. The parts of this fine work are now dispersed; the two centre pieces and the panels of Adam and Eve alone remaining at Ghent. It is not improbable that two of the minor panels, — the two Sibyls and the prophet Zechariah, — which are the weaker portions of the great work, were by Lambert Van Eyck, a third brother. A sister, Margaret Van Eyck, is said to have been a skilful miniature-painter.

348 St. Cecilia at the Organ, and an Angelic Choir, from the interior of the upper wings of the altarpiece in the Cathedral of St. Bavon at Ghent.





